

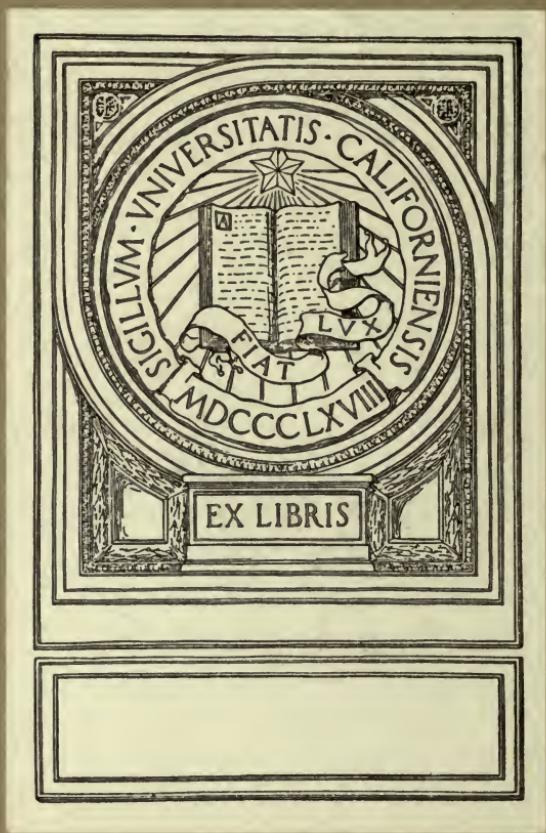
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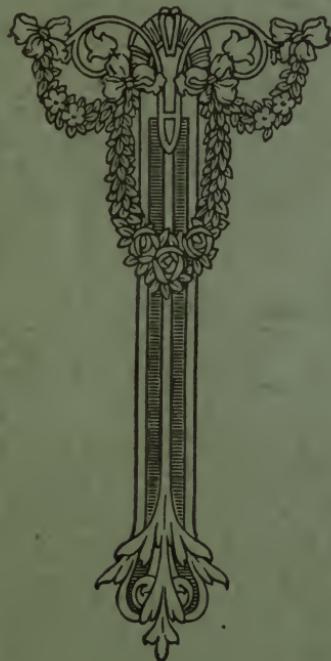
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DANCES, DRILLS & ENTERTAINMENTS

By Gertrude Williams-Lundgren

*Formerly Physical Director
of Y. W. C. A. at Burlington, Iowa*



Price, One Dollar

DANCES, DRILLS & ENTERTAINMENTS

By

Gertrude Williams-Lundgren

Author of

"Marching Calisthenics and Fancy Steps"

“Successful Drills and Marches”

"240 Breathing Exercises"

“450 Gymnastic Exercises Without Apparatus”

“A Simple May Pole Dance”



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UNIV. OF FANCY STEPS

A POLKA STEP.

Music—Polka Time.

Slowly polka step with the right foot leading (turning the body half about to the left) with the right arm curved gracefully overhead, and directing the eyes over the right shoulder, and bending the body toward the right side.

Same opposite, turning to the opposite side.

Repeat with right foot as at first, and then end with 3 alternate stamps, with hands placed on the hips (elbows forward).

A WALTZ STEP.

Music—Waltz Time.

1—2—3—Balance or waltz step, starting with right foot. Same left.

Then pirouette (or turn about in place on the toes) bringing the arms upward and outward gracefully. (This step requires 4 measures of waltz time—i. e., two measures for the two waltz steps and two measures for the pirouette).

A MINUET STEP.

Music—Minuet time.

1—Step forward with the right foot.

2—Touch floor with the left toe at left side.

3—Slide the left foot in a semi-circle in and out to the front.

4—Step forward with the left foot.

5—Step forward with the right foot in front of left foot.

6—Bring left foot up to the right foot, with heels together.
(Start this above step with the right foot each time).

A MARCH STEP.

Music—March time.

Four slide steps directly forward with the right foot in advance, with body turned half about toward the left side; right arm held diagonally upward and left arm down at side.

Same with the left foot with the body turned toward the right.

Do these steps alternately continuing around the room.

A WALTZ STEP.

Music—Waltz Time.

Balance (or waltz step) curving the arms gracefully overhead on the second count each time and extending them out at sides (shoulder height) on each first count.

A MARCH STEP.

Music—March time.

Two-step; with half turn to the right, curving the left arm overhead, and with the left foot in advance.

Same opposite.

Repeat.

PETITE WALTZ.

Music—Waltz.

This step is done by couples, partners joining inside hands.

During the first measure take two short, quick slide steps to the left side with the left foot.

Second Measure—Same to the right side with the right foot.

Third Measure—Same to the left side.

Fourth Measure—Same to the right side.

Then during four measures (in regular dance position) waltz four times (turning).

A SPANISH STEP.

Music—Carmencita Waltz.

First Measure—On 1—Step sideways to right with right foot.

2—Step rear across in back of right foot with left foot.

3—Kick with right foot out at right side.

Repeat.

Then, on 1—2—3—Hop diagonally forward on the right foot, raising the left foot backward, and hold one beat and on the third beat hop again on the right foot.

On 1—Hop back on left foot.

On 2—3—Stamp alternately 3 times quickly, turning completely about. Repeat the whole dance, starting to the opposite side.

SCOTCH REEL.

Music—Waltz.

Couples are formed in a double circle, each two couples facing each other. Partners' hands are joined.

The two couples in each set waltz toward each other once. Same backward.

Repeat.

Then waltz forward again and swing the opposite and waltz back to places.

Then "ladies chain," each one on the right exchange places with the one on the right of the couple in front of her, turn the new partner, and then move back to place.

The two partners then waltz toward each other—then back to places—forward again—one couple passing between the opposite couple, which separates, so that the two couples pass each to a new couple, and the whole dance is repeated, all around the circle, one half moving in one direction, and the other half in the opposite direction.

GLIDE.

Music—Waltz.

Partners join inside hands.

On 1—Slide diagonally right with the right foot and bring the left foot up to the right foot on the third beat.

On 1—Slide again diagonally forward right, and on the third beat kick forward with the left foot.

Repeat all to opposite side.

Then take regular dance position and waltz four times.

A MINUET STEP.

Music—Redowa time.

Partners face each other and join hands.

In this position take 3 slide steps sideward, moving towards the front.

Partners release hands nearest the front and swing around so that they are back to back (with inside hands still joined). Take 3 slide steps sideward (moving toward the front).

Then both face the front (hands still joined).

1—Each step forward with outside foot.

2—Step backward with inside foot, raising the outside foot and pointing toe.

3—Step forward again with outside foot.

1—Step forward with inside foot.

2—Step forward with outside foot.

3—Touch rear with outside foot.

Do this whole step continuously around the room.

A MARCH STEP (By Twos).

Music—Any good march.

One partner stands in back of and to the left of the other, both facing in the same direction. Partners join hands over the shoulders of the one in front.

1—2—3—Both take 3 running steps off to the right side, starting with the right foot.

4—Kick forward with left foot (toe pointed downward).

Do this whole step to the opposite side, starting with the left foot.

Then do the whole step again, only the one in back move towards the left side and then towards the right side, and the one in front moving forward each time.

Continue whole step around the room.

MINUET STEP.

Music—Oxford Minuet.

Partners join inside hands, holding them high.

1—Both step forward with the outside foot.

2—Step forward with inside foot.
3—Step forward with outside foot.
4—Touch floor in front with inside foot (pointing the toe).
1—2—3—4—Turn about and do this whole step in this new direction (starting with the outside foot).
1—Face partner and step sideward with inside foot.
2—Touch with outside foot across in front of inside foot.
3—4—Same as 1—2, with opposite foot (facing partner).
1—2—3—4—Bow or courtesy deeply, facing partner, coming up to position on the fourth count.
Repeat this whole exercise.
Then the music changes to quicker time.
Partners face each other.
1—Hop on outside foot.
2—Hop again on outside foot and kick, throw opposite foot across in front of outside foot.
3—4—Same as 1—2, with opposite foot.
Do this step 8 times alternately.
Then take 4 quick slide steps sideways towards the front, and then 4 sideways towards the rear.
Repeat whole dance continuously.

A POLKA STEP.

Music—Any polká.

1—Turn left toe in (in front).
2—Bring heels together.
1—2—3—Polka step on heels, turning toes up.
Same opposite foot.
Repeat continuously.

ANOTHER POLKA STEP.

Music—Any polka.

1—Kick out with left foot at left side.
2—Kick in quickly with left foot and then down.
1—2—3—Polka step.
Repeat with right foot starting.

A MARCH STEP.

Music—Any march.

1—Step forward with right foot.
2—Step back on left foot.
3—Step back on right foot.
4—Step forward on left foot.
1—2—3—Four slide steps diagonally forward to the left side with left foot in advance.
Repeat all to the opposite side.

A DAINTY STEP.

Music—“Laces and Graces.”

1—Touch left toe to floor in front. (Hands on hips).

2—Step forward with left foot.

3—Point the right toe at right side, bending body toward the right, and curving left arm overhead gracefully. Look down at right side.

4—Hold position as on 3, but bring body up to erect position.

5—6—7—8—Repeat all to left side.

1—Step forward with left foot (keeping right foot out at right side).

2—Touch right toe at left heel (right heel raised and knee turned outward) and with left arm curved overhead.

3—4—Take two slide steps toward the right side (left arm still curved overhead).

5—6—7—8—Repeat the last 4 counts, to opposite side.

Repeat all continuously.

A LITTLE BROOM DRILL.

Music—“The Legend of the Mill,” from “The Red Mill.”

Any number may take part. All stand in a straight line across the stage. This drill is pretty if someone sings the above named song, standing in front of those who are doing the drill.

All sweep from right to left with short strokes during 8 measures, keeping perfect time.

Then hold the broom upright in both hands and move it in a straight line up and down during 8 measures.

Hold it in right hand and sweep lightly with it from right to left each time with short strokes.

SOUTHERN WALTZ.

Music—Any good waltz.

With partners.

Dance the regular waltz during 2 measures, and then take 3 short glide steps in one direction and 3 to the opposite side.

Repeat continuously.

GAVOTTE STEP.

Music—Gavotte.

On 1—Step forward with right foot.

On 2—Bring left foot up to right foot.

On 3—Step forward with right foot.

On 1—Step forward with left foot, bringing right foot out, then in, and hold in this position during 2—3.

Same, starting with the left foot.

A POLKA STEP.

Music—Any polka.

Partners stand one in back of the other, holding each other's hands, both facing in same direction.

The one in front does the polka step to right side (right foot leading), while the other one polkas to the left side. Then each does the polka step to the opposite side.

With hands still joined, both walk forward side by side, 4 steps.

Do this whole step continuously around the room.

The polka step is done as follows:

On 1—Step forward with left foot.

On 2—Bring right foot up to left foot.

On 3—Step forward again with left foot.

Same starting with opposite foot.

THE THREE-STEP.

Music—“Moonwinks,” or any good Redowa time.

This step may be performed by the class arranged in columns, or as a round dance, the gentleman going in the opposite direction from the lady. The directions here given are for the lady. The gentleman uses the opposite foot.

1—2—3—Take 3 slide steps directly to the right side with right foot leading.

1—2—3—Same to left side, left foot leading.

1—Step diagonally forward to the right side with the right foot.

2—Step diagonally backward to the left side with the left foot.

3—Step diagonally backward again with the right foot.

1—Step backward with left foot, bending left knee, bowing, and slightly raising right foot (toe pointed) from the floor in front.

2—Step forward with right foot.

3—Step forward with left foot.

Do this step continuously (the whole step).

A POLKA STEP (By Twos).

Partners join hands.

Each one starts with outside foot.

1—Step forward with outside foot.

2—Step forward with inside foot.

3—Step forward again with outside foot.

4—Hold outside foot forward as on 3.

1—2—3—4—Extend inside foot forward (toe pointed and touching floor in front).

1—8—Repeat all to opposite (starting with inside foot).

1—8—The partner on the right “two-steps” around in front of the one on the left (arms raised high) moving toward the left.

1—16—Repeat the whole exercise, the one on the left “two-steps” around the one on the right, moving toward the right.

Continue this whole exercise around the room.

SOME CAKE WALK STEPS.

Music—Any good ragtime march. “Alexander and His Band” is good.

If desired, these steps may all be done by twos and made a regular “Cakewalk” with the participants wearing appropriate costumes.

FIRST STEP.

Shuffle along shiftlessly, keeping time to music, the hands moving in a circular motion inward, and moving the whole body in a loose-jointed manner.

SECOND STEP.

Same as First Step, moving backward, and with hands making a repelling or pushing motion forward.

THIRD STEP.

Walk “pigeon-toed.”

FOURTH STEP.

1—Hop on both feet, having the toe of right foot turned in “pigeon-toed” in place, and with left toe turned in “pigeon-toed” at left side.

2—Hop on both feet with heels together and toes turned out.

3—4—Same to opposite side.

Alternate continuously.

FIFTH STEP.

1—Bend forward from waist (hands hanging limply at sides).

2—Straighten body and hop forward and hold.

1—2—3—Bend forward and hop forward three times quickly (arms hanging loosely at sides).

4—Hold position as on 3.

Repeat all to opposite side.

SIXTH STEP.

1—Bend the knees and bring right foot in back of left foot.

2—Kick backward with rear foot and quickly extend it to the front in front of left foot (bending the knees).

Same opposite.

Repeat continuously.

SEVENTH STEP.

Partners stand back to back.

1—Hop with feet apart.

2—Hold this position.

3—Swing around face to face with partner, hopping in same way.

4—Hold this position.

Continue around the room.

EIGHTH STEP.

One partner stands in front of the other (both facing in the same direction). Hold hands over the shoulders of the one in front.

1—Each one touch toe to floor, one doing it to right side and the other to left side, and peek at each other over shoulder.

2—Step in same direction. Repeat to opposite side and continue the step to alternate side.

NINTH STEP.

Partners face each other and take side position as for dancing a round dance. One partner leans way backward and the other leans forward. In this position do a simple cake-walk step, such as walking and raising the knees high each time.

(For extra cake-walk steps see "*Drills and Marches*," by Mrs. Lundgren).



DANCES *and* DRILLS

HUNGARIAN DANCE (By Twos).

Partners stand facing each other, with hands joined out at sides (shoulder height).

All move in this dance in a large circle in the same direction as that taken by the hands of a clock (toward the left for the one on the outside, and toward the right for the one on the inside).

1—Swing arms in opposite direction from that of the hands of a clock and step sideward with the foot on the same side.

2—Hold hands still out at the side as on 1, and bring opposite foot up to the other (heels together).

3—4—Repeat 1—2, looking down at the opposite side.

5—8—Repeat 1—4 to opposite side.

Then quickly release the hand nearest the direction in which the dancers move, and turn back and advance around the circle with the two-step taken twice.

Then (still retaining hold of the one hand of partner) swing half about so that partners are facing each other, and two-step twice in this position, advancing in the same direction as before.

Continue this whole dance around the room.

A SPANISH STEP.

Music—“Toreador Waltz.”

1st Measure.

1—Touch left foot diagonally to rear (toe pointed) and at the same time, snap the fingers overhead.

2—Touch the left foot (toe) to floor out at the left side, snapping the fingers out at the side, shoulder height.

3—Retain position as on 2, with feet, and snap the fingers out at sides again.

2nd Measure.

1—Bend the knees and bring the left toe in a semi-circle inward and forward and touch floor in front with left toe, at the same time snapping the fingers overhead (bringing the arms in an outward circle to overhead, and looking up).

2—3—The feet remain as on 1; snap the fingers twice overhead.

Repeat all to the opposite side.

Do this little dance continuously.

BARN DANCES.

Music—Any good, brisk march.

No. 1.

Partners stand side by side with hands joined.

1—Each one steps forward with outside foot.

2—Move inside foot up to outside foot.

3—Step forward again with outside foot.

4—Kick forward with inside foot.

5—8—Repeat these four beats, but start with inside foot and end with a kick with outside foot.

1—8—Then partners quickly lock right arms together and turn about each other toward the right, hopping twice on the left foot with right foot raised, and then twice on the right foot with left foot raised.

Repeat first 8 beats and then 1—8 lock left arms and turn toward the left.

Continue this whole step around the room.

No. 2.

Partners stand side by side with hands crossed and joined in back of body.

1—Hop diagonally forward on right foot, raising the left leg in back.

2—Repeat 1.

3—Hop diagonally backward on left foot, raising right foot to the front (leg straight).

4—Repeat 3.

5—Take a long slide step directly to the right side.

6—Bring left foot up in back of right foot.

7—Slide right foot again to right side.

8—Kick with left foot across in front of right foot.

9—12—Repeat 5—8 to left side.

13—16—Repeat all of 1—8, moving directly forward on first and third beats, instead of to the side.

Repeat whole dance, starting to the left side with the left foot instead of to the right side.

No. 3.

1—8—Do the first 8 counts of the first barn dance given in this group of barn dances.

9—10—11—Repeat 1—4 of the first barn dance, and then partners face each other and join both hands with partner's and slide sidewise to the front 3 steps (quickly).

12—Then face the front and release partner's front hand. Hop on outside foot and kick forward with inside foot.

13—14—15—Face outward, and raising inside hand upward, slide sideward to the front 3 short steps (quickly).

16—Face the front and hop on the inside foot and kick forward with the outside foot.

Repeat this whole dance continuously around the room.

No. 4.

SCOTCH BARN DANCE.

Music—“Highland Fling.”

Partners stand facing, with hands on hips.

Ladies start with right foot and gentlemen with left foot.

(The directions here given are for the lady—the gentleman doing just the opposite).

1—Touch floor at right side with right foot (turning knee outward).

2—Hop on left foot and at same time bring right foot up in back of left calf.

3—Same as 1.

4—Bring right foot in front of left shin, hopping on left foot.

5—Step to right side with right foot.

6—Step across with left foot in back of right foot, toward right side.

7—Step right side with right foot.

8—Hop on right foot and bring left foot up in back of right calf.

Repeat all with opposite foot.

Then the partners join hands and do 1—16 of the regular “barn dance” No. 1 (as given on preceding page).

Then partners face each other and repeat all except that in the “barn dance,” start with the inside foot instead of the outside foot, and go backward instead of forward, and with left arms locked instead of right, and turning toward the left in hopping around.

Repeat the whole dance continuously around the room.

FAN DANCE.

Music—Chorus of “Dreaming,” or any good waltz.

One or two may perform this dance, but the movements must be uniform or effect is spoiled. Each one carries a large feather fan in right hand. Move the fan very gracefully and slowly throughout this dance.

1st Measure.

1—2—3—Swing the fan from down at the left side across the body diagonally upward to right side to overhead and look up at the fan, and at the same time, take a long slide step diagonally forward to the right side with the right foot.

2nd Measure.

1—2—3—Still hold the fan up high at right side and bring the left foot slowly across in front of right foot and touch left toe to floor, bending body toward the left side.

3rd Measure.

1—2—3—Same as first measure, with the left foot instead of right foot, and waving the fan gracefully downward diagonally to left side and in to the chest—bending body to right side.

4th Measure.

1—2—3—Same as second measure to opposite side, with the fan still at the chest and the body bent toward the right.

Next four measures. Repeat the first four measures.

9th Measure.

1—Swing fan up to right side slightly higher than the head and slide the right foot to the right side.

2—Wave fan slightly and hold this position, as on 1.

3—Wave fan slightly and bring left foot up to the right foot.

10th and 11th Measures.

Repeat 9th measure (continuing directly toward the right side each time).

12th Measure.

1—Hold fan away up at right side, and bend body toward the left and look down, with left foot touching floor across in front of right foot.

2—Hold this position as on 1.

3—Hold this position as on 1.

13th Measure.

1—Step sideward to the left with left foot.

2—Hold position as on 1.

3—Hold position as on 1, slowly starting to lower fan from overhead.

14th Measure.

1—Turn half about toward the left side (facing rear) and stepping with right foot out at right side.

2—Hold position as on 1.

3—Hold position as on 1.

15th Measure.

Turn half about again toward the left, stepping with left foot out at left side.

2—Hold this position as on 1.

3—Hold this position as on 1.

(During 13th, 14th and 15th measures gradually lower the fan gracefully towards the chest).

16th Measure.

1—Touch floor at right side with right foot and bend body toward the right, bringing the fan in to the chest and bowing deeply.

2—Hold this position as on 1.

3—Hold this position as on 1.

17th Measure.

1—Sweep fan diagonally upward the right side, looking up at fan, and stepping diagonally to right side with the right foot (on toes, with heels raised).

2—Hold this position as on 1.

3—Hold this position as on 1.

18th Measure.

1—Bring left foot up to right foot (still holding fan up at right side, and looking up and rising on toes).

2—Hold this position as on 1.

3—Hold this position as on 1.

19th Measure.

1—Step diagonally backward to left side with left foot, bringing fan slowly downward and in to the chest, and bowing head forward as fan comes to chest.

2—Hold this position as on 1.

3—Hold this position as on 1.

20th Measure.

Repeat 16th measure.

21st, 22nd, 23rd, 24th Measures.

Repeat 17th, 18th, 19th and 20th measures.

25th Measure.

1—Step to right side with right foot and bring fan opposite the head over the right shoulder (right arm flexed).

2—Hold this position as on 1.

3—Hold this position as on 1.

26th Measure.

Same as 1 of 20th measure, only touch the left toe out at left side, and fan downward once with a slight jerk.

27th Measure.

1—Hold position as 20th measure.

2—3—Slightly jerk fan downward once up at the right shoulder.

28th Measure.

Repeat 22nd measure.

29th Measure.

Same position as in 20th measure, only on 1 bend left and hold this position on 2, bend right on 3 (peaking to left and right side of fan coquettishly).

(Music should retard slightly, beginning on the 29th measure).

30th, 31st and 32nd Measures.

Bend slowly forward, lowering the fan and crossing the right foot close in front of left foot—rise on toes and pirouette (or turn about) slowly, gradually bringing the fan upward until held by the fingers of each hand in back of the head (thus forming a sort of frame for head).

(Flirt with the fan all during this drill. This little dance is very effective if performed slowly and gracefully, with one movement gradually merging into the next).

Repeat the whole exercise to lengthen it.

A pretty entrance step for this dance is to run in lightly with tiny steps, holding fan up in right hand at right side, and pirouette toward the left (that is, cross right foot way over close in front and to the left of left foot, rising on the toes, and turn completely about in place) bringing fan inward to the chest and courtesying deeply.

(The music for this dance should be softly and slowly played).

RING AROUND A ROSEY.

Music—“Ring Around a Rosey,” or any good waltz.

If those who are taking part in this exercise are dressed as children and sing the song while dancing, it produces a pretty effect; or, if a group of children who are seated in the circle sing as the others dance about them in a circle.

Any number of couples may participate. All the couples move in the same direction in a large circle. Partners' inside hands are joined.

1st Measure.

1—All take a long slide step diagonally forward to the right.

2—Hold this position as on 1.

3—Bring left foot up to right foot.

2nd Measure.

Repeat first measure.

3rd and 4th Measures.

Repeat 1st and 2nd measures to opposite side.

5th Measure.

1—Hop on right foot (diagonally forward to right) and move the arms gracefully, parallel downward and up to the right and bend body toward the left.

2—Hold this position as on 1.

3—Kick with left foot across in front of right foot, and hop on right foot, keeping arms still up at right side and body inclined left.

6th Measure.

Repeat 5th measure to opposite side.

7th and 8th Measures.

Repeat 5th and 6th measures.

Next 8 measures.

Repeat first 8 measures.

Next 8 Measures.

Repeat first 8 measures.

(Making 24 measures all together).

25th and 26th Measures.

1—2—3—Partners raise joined hands high, and do the waltz step.

4—5—6—The one on the left doing the step in place and the one on the right turning under the right arm of the one on the left (hands joined during the turn); start with right foot.

27th and 28th Measures.

Same as 25th and 26th measures only to the opposite side, the one on the left turning right.

29th Measure.

With inside hands still joined, each one starts with outside foot.

1—Step forward with outside foot.

2—Step forward with inside foot.

3—Step forward with outside foot.

30th Measure.

Swing joined hands high overhead and keep feet in position as on last beat of measure 30, and lean forward and peek at partner in front of the upraised arms.

31st Measure.

Repeat 29th measure.

32nd Measure.

1—Touch forward with inside foot, swinging arms downward and forward and upward to high overhead, and lean backward and peek at partner in back of upraised arms.

During the last four measures the music is greatly retarded and the last pose is held for several seconds. This whole dance may be repeated several times if desired.

A SIMPLE MINUET FOR SMALL CHILDREN.

Music—“Oxford Minuet.”

Requires 8 children in colonial costume. They enter with the “single touch step,” i. e.:

1—Touch toe (left) forward.

2—Step forward with left foot.

3—4—Same as 1—2 to right side, with right foot.

Continuing this entrance step, form a square by twos; all face center (boys to left of girls), hands joined high.

2 Measures—All bow gracefully and deeply to partners.

2 Measures—All bow to corners.

2 Measures—All bow toward the center.

2 Measures—All bow again to partners.

With partner's hand held high, all move to the center, with “single touch step,” and bow.

Turn out and go to places and bow to partners.

Move to center again and boys leave their partners at the center and move back to place and bow to partners.

Boys again move to center and form arches by joining hands high in a circle (facing outward), and ladies move through these arches out to place at sides, and all bow to partners.

Boys move out to places and all bow to partners.

Take partner's right hand and hold it high and both turn half about and bow. Then turn half about again and bow.

Partners join inside hands high and leave stage with entrance step.

The bow or courtesy requires two measures each time.

The girls may carry fans if desired and the boys three-cornered colonial hats. In bowing, the girls sweep fan inward to chest and slide one foot to the rear, bending this knee and keeping the front leg straight. The boys bow with heels together.

CIRCLE TWO-STEP.

Music—Any good march.

Choose partners for a “two-step.”

(The two-step consists of two slide steps in one direction and then two slide steps in the other direction, turning).

All “two-step” with partners until the leader calls “Form circle!” Then all join hands right and left in a large circle and at the command of the leader all two-step forward, then backward, moving forward toward the center of the circle on the first command, and backward toward the outside of the circle on the second command. At command “Grand right and left” all face partners and give partner the right hand and the next one the left hand, etc., advancing around the circle, the one partner moving in one direction and the other in the opposite direction.

Leader then commands “Two-step!” and each one then “two-steps” with the partner nearest him.

(This little exercise affords much fun and is a help in getting people acquainted).

TAMBOURINE DANCE.

Music—“Spanish Dance,” by Arthur N. Cohan.

Step forward with right foot and then left foot slowly and clap the tambourine overhead.

Take two draw steps backward diagonally toward right, shaking tambourine all of the time.

Turn slowly with waltz step, clapping tambourine.

Repeat all from the beginning and starting with opposite foot.

With right leg bent forward and left leg straight rear, clap the tambourine down in front of right knee and then shake it all the way around overhead to left and clap it again in front of left knee and then overhead.

Same, starting in opposite direction.

With heels together, clap the tambourine in front of right knee, then down in front and then left.

Step forward on right foot and kick left foot forward and clap the tambourine at right side overhead.

Same to left side.

Repeat to the right and then to the left.

Repeat the whole thing, and end with a pirouette to right and tambourine overhead.

WALTZ CLOG.

Music—Any good waltz.

These steps are done very quickly, the whole 5 beats of the first step being done in one measure of music.

FIRST STEP.

1—Stamp right foot.

2—Slide left foot diagonally across in front of right foot, touching the floor with the left foot in passing.

3—Scratch left foot back to place, touching floor in passing.

4—Stamp with left foot.

5—Stamp with right foot.

(2—3—4 are done more quickly than 1—5).

Repeat this whole step to opposite side, starting with opposite foot.

Alternate these two steps 4 times.

SECOND STEP.

Do this whole Step 1 twice, once to each side.

1—Hop on right foot and kick left foot forward across in front of right foot.

2—Hold position as on 1.

3—Hop again on right foot with left foot across in front of right foot.

Do this same step to opposite side.

Then repeat the whole of Step 2.

Repeat this all 4 times alternately to each side.

THIRD STEP.

Repeat the whole of Step 1 twice, once to each side.

1—Hop in air toward the right side, on right foot, and hold this position until the last beat of the measure.

3—Hop again on the same foot and kick with the left foot, at the same time clapping the hands overhead.

1—Hop and turn on right foot again facing the front, and hold this position until the third beat of the measure.

3—Hop again on the same foot and kick with the left foot, at the same time clapping the hands overhead.

Do the whole step, starting to opposite side.

Repeat whole step four times to each side (altogether).

FOURTH STEP.

Repeat the whole of Step 1 to each side once.

1—Hop diagonally forward on right foot, raising left foot to rear.

Hold this position until the third beat and then hop on right foot again as on 1.

1—Hop on left foot and kick forward with right foot.

Hold this position until the third beat, and then hop again on 1, left foot with right foot still forward.

Repeat the whole step four times, starting to the right side each time.

FIFTH STEP.

Repeat the whole of Step 1, to each side once.

1—Hop with feet slightly apart and body bent forward and hands clapped low in front.

Hold this position as on 1, during 2—3.

1—Clap hands high and look up and hop with heels together, and hold this position during 2—3.

Do this whole step four times to each side alternately.

SIXTH STEP.

Repeat the whole of Step 1.

Repeat the whole of second step, ending with a bow.

POP GOES THE WEASEL.

Music—“Pop Goes the Weasel.”

Couples form in two lines facing, as for a Virginia Reel.

Four couples in a set make a good number.

The head couple join hands and skip down the outside of the lines 8 steps and up the center to places, 8 steps.

The head couple then skips down between the lines 8 steps and back up the line to places, 8 steps.

They then swing the first lady at end of line (the three with hands joined in a circle) and when “Pop Goes the Weasel” ends the strain of music, the lady backs to her place moving under the upraised arms of the two partners. The partners then cross over to the opposite gentleman, and swing him as they did his partner opposite.

Then the two partners again skip down the center of the line and back and then swing the next lady, and then the next gentleman, and then down the line again, etc., until all have been swung. The head couple remain at the foot of the line after all have been swung, and the new head couple repeats all the original first couple did. All of the couples do this whole dance in turn.

WOODEN SHOE DANCE.

Music—“Lauterbach Waltz.”

(Wooden shoes may be secured from Van Zante Bros., Pella, Ia.).

In this dance, try and make all the noise possible with the shoes.

This dance is performed by couples.

During 32 counts, one couple or as many couples as are desired, dressed in Dutch costume, wooden shoes, etc. (Partners' hands are joined, crossed in back).

Enter with this step and continue it during 32 counts.

1—Stamp with right foot.

2—Slide left foot forward, touching floor in passing.

3—Slide left foot backward, striking floor with foot in passing.

Repeat whole step with opposite foot.

Continue this step around the stage during 32 counts, and end facing the front, with lady in front of gentleman, and end with two hops with heels together.

In this position (each with hands on hips) do this entrance step first to right side once and then to left side and then the lady dances around

the gent toward the left with the same step, and the gent at the same time does this step first forward and then backward (once each) and then takes 3 short, running steps backward.

Repeat during 32 measures.

The lady does this same entrance step around gentleman to the left (looking down at him as he kneels and sways body alternately to right and left, tapping his free foot to floor on second and third beats, and looking up at partner).

Same opposite (that is, the lady moving around gentleman to right).

Do this alternately during 32 measures, ending with two hops (heels together) with lady in front of gentleman.

Partners face and stand beside each other, joining left hands. In this position the lady does the entrance step around gentleman to left and on 7 and 8, 15 and 16, etc., end with two hops and at the same time the gentleman turns and hops twice with her.

Same opposite, 32 counts altogether.

Join hands crossed in back.

1—2—3—Balance step forward with right foot leading.

Same, left foot leading and moving backward, and then run forward six short steps (clattering shoes on floor).

Repeat this last step around the stage and exit.

MINUET.

A very pretty effect is produced by having a reader recite, "When Grandma Danced the Minuet," at front of stage, and go through the graceful movements of a minuet slowly with a large fan held in right hand. She should be dressed in colonial costume and while she is reciting, six people (three men and three ladies, also in costume), dance the following minuet softly in back of the reader:

Music—"Mozart's Minuet."

The three couples, ladies on the left and gentlemen on the right, join inside hands high, peeking at partners underneath the arms.

Courtesy low to partners.

Partners join hands again and all walk around slowly to right side, turn about, change hands, and walk in the same way to the left.

Repeat this several times.

Hold hands high and look at partners, standing in line (up and down the stage) as at first.

Courtesy.

Couples separate with the following step, the ladies moving back on left side of stage and gents on right side.

Touch left toe diagonally forward three times.

Step forward with right foot.

Step forward with left foot.

Step forward with right foot.

Repeat this step, starting with opposite foot, and continue the step to rear of stage, and come down center by twos.

When the two lines are in center of stage again as at first, all courtesy to partners.

The rear couple (with this same step) moves forward between the two lines and stands in front. The next couple does the same and also the third couple, so that the third couple is now in front.

All courtesy to partners.

The lines then separate with the same step, and move around to sides and across rear and form a straight line across rear of stage (alternate lady and gentleman) and all turn and bow to partners.

Face the front and do this following step with hands joined high:

1—2—3—Touch left toe diagonally forward to floor three times.

4—Slide right foot to right side.

5—Cross left foot in back of right foot.

6—Step right.

Do this whole step to opposite side.

Repeat this step alternately during 32 measures.

Separate to couples and courtesy to partners.

Curtain.

DANCE OF THE TOY DOLLS.

Music—“Motor March,” by Geo. Rosey.

Dresses may be made of crepe paper and made to represent dolls.

All the motions should be jerky and stiff throughout this dance.

Eight or sixteen is a good number for this dance. If there are eight, they stand in one line across front of stage, and if there are sixteen, in a double line.

The hands are held stiffly out from the shoulders with the elbows flexed and held closely to sides.

FIRST PART.

In this position advance to front of stage, dancing the two-step four times, starting with left foot.

Two-step four times around in small circle toward the left (each one in her own circle).

Turn one-quarter about toward the left, and take four slide steps toward the left side (moving toward rear of stage).

Quickly turn half about (still moving toward the rear of stage) and take four slide steps towards right side with right foot starting.

Quickly face about to front and march forward seven steps and on eighth count hop and face about to rear and land with heels together, and in this new direction (to rear) repeat this whole thing, ending with a hop and facing the front.

Repeat all once.

SECOND PART.

1—Clap hands in front of waist and hop diagonally forward on right foot, raising left foot diagonally to rear.

2—Extend right arm diagonally upward toward right side and look up at right hand, left hand held diagonally downward toward the left side, and hop again on right foot, raising left foot to rear.

3—4—Same as 1—2, to opposite side.

5—6—7—8—Four hop steps diagonally forward to right side with right foot leading and left foot raised diagonally left, and right hand held diagonally upward to right, and left diagonally down at left.

1—2—3—4—5—6—7—8—“Two-step” in a small circle toward the left (arms flexed and hands turned outward).

Repeat Part 2, starting to left side and ending with “two-step” toward the right.

THIRD PART.

Bring right hand close to right shoulder with elbow and whole flexed arm close to side of body (to imitate carrying a gun) with left hand held stiffly down close at left side. In this position walk stiffly in a small circle toward the left, throwing the feet forward and jerking body forward at the waist with each step. Do this during 8 counts.

Then, during 8 counts, extend left arm diagonally up at left side and right arm down at right side, and hop 8 times, turning about in place. End facing the front.

Repeat Part 3 toward the right side.

FOURTH PART.

1—Jump with heels together and clap hands low in front.

2—Kick out at right side with foot nearest partner (this step is done by twos) and bend body jerkily toward partner, hands held at acute angles at sides.

3—4—Repeat toward opposite side (away from partner).

Repeat 1—4.

1—8—“Two-step” around partners towards left, partners joining left hands.

Repeat all of Part 4, starting to opposite side and ending with “two-step” around partners toward the right.

Exit with the “two-step” by twos (joining inside hands) and bending body stiffly to left side when left foot is leading and to right when right foot is in advance.

JAPANESE PARASOL DRILL.

Music—From “The Mikado.”

This drill requires sixteen. All are dressed in bright colored Japanese kimonas, with large bows in back, and each carries a Japanese parasol.

Enter single file from right side of stage, running with tiny steps, and form a straight line across front of stage, with parasols closed and held with the handle in right hand low at side and upper end in left hand shoulder height.

Signal.—All open parasols at once at left side and hold (still keeping up the motion with the feet).

Signal.—All place parasols up over right shoulder and run with tiny "Jap" steps, and form a large circle. Keep up the step in place after the circle has been formed, and stop. Rotate parasol forward (held at right side) like a wheel.

Signal.—Rotate parasol to rear.

Signal.—Still keeping up the step, face outward in the circle and hold parasol overhead (close to head).

Signal.—Raise parasol upward overhead with three short jerks, and down close above head on fourth count.

Do this exercise four times—the last time hold the parasol up instead of lowering it on 4.

Signal.—Face inside the circle and rotate the parasol toward right (they being held up overhead). Do this 8 counts.

Repeat toward the left during 8 counts.

Signal.—All run to the center with parasols resting on shoulders—8 counts.

Signal.—Face about and run out to places again—8 counts.

Signal.—All be seated on floor facing outward, with parasols resting over right shoulder.

The music now changes from a march to "*Tit Willow*," from "*The Mikado*."

In this position all bend forward slowly during 4 counts.

Up to position during 4 counts.

Bend to right, 4 counts.

Up to position, 4 counts.

Bend to left, 4 counts.

Up to position, 4 counts.

Bend forward, 4 counts.

Up to position, 4 counts.

Signal.—Place parasols on floor in front (leaving them open and standing on edge, with handles toward center of circle).

Signal.—All peek to right of parasol, 4 counts, and up to position, 4 counts.

Same to left side and up to position.

Same over the top rim and to position.

Same, lifting parasol slightly and peeking under it.

Signal.—All stand and face toward the left, with hands crossed on chest (leaving the parasols in position on floor).

Signal.—In this position run around inside the circle formed by the parasols.

The music changes from "*Tit Willow*" to march time, as at first. Run to place beside parasol.

Signal.—Pick up parasol and turn and run to center. Turn about quickly and run out to place in large circle again.

Signal.—All face left and, with parasols resting on right shoulders, run in large circle, gradually closing in until a very small circle is formed.

Signal.—Hold parasols close in on right side (handles toward center) still running in tiny circle.

Signal.—Rotate parasols out at side toward the front, 8 counts, then backward, 8 counts.

Signal.—Leader leads out of small circle and runs off the stage followed by the other Japs.

JAPANESE FAN DRILL.

Music—A march from "The Mikado" and "Tit Willow," from "The Mikado."

Japanese costumes are worn and bright Japanese folding fans (the larger the better) are carried in right hand.

Any even number may perform this exercise.

Enter single file, running with tiny steps and fanning with short strokes up at right side.

Run around the stage single file, and around to rear, and then countermarch the line across the rear and continue countermarching in a sort of letter S until the front of the stage is reached.

Run and form a straight line across rear of stage, all facing front.

Run forward to front of stage.

All turn and run to left side of stage and across from the side by twos (spacing, so there are two lines of Japs across front of stage).

Signal.—Face the front and be seated with legs crossed tailor fashion.

Music now changes to "Tit Willow."

Signal.—Hold fan at chest and peek at audience as the body is bent forward and up, 8 counts; to the right and up during 8 counts, to the left during 8 counts and forward again during 8 counts (as in the preceding drill).

Music changes here to march time.

Signal.—Stand and run around to left by twos until a circle is gradually formed by twos.

In this position run forward 4 counts (partners' inside hands joined high).

All move toward the right in circle.

Then the partner on the right runs forward and around partner during 4 counts, under the upraised arms. (Partner on left stands still).

Run forward 4 steps and one on left runs around right hand partner.

Run 4 steps and with hands joined low, both turn about toward the left, 4 counts.

Run 4 steps and both turn toward right, 4 counts (hands joined low).

Run 4 steps and partner on left kneels and the other partner runs to left around the partner who is kneeling (inside hands still joined and partners looking at each other).

Run forward 4 steps and the one on the right kneels and the one on the left runs around to right.

Keep up this tiny step and run around circle by twos and come down the center of the stage by fours.

Separate by twos and come down center by twos, then single file and off the stage at right side (with fans held up high at right side).

SPANISH DANCE.

Music—“Carmencita Waltz.”

Any even number may perform this dance. Spanish costumes are worn and each dancer has a two-yard scarf of cheese-cloth. These scarfs may be of any color or colors desired. Green and red scarfs are effective, one pupil carrying a green one and the next a red one, etc.

March on stage single file holding scarfs loosely, and with hands on hips, dividing the scarfs in thirds in holding them (the scarfs forming a festoon across the body).

Form a straight line across the rear of the stage.

FIRST STEP.

1—Hop on left foot and swing right foot across in front of left foot, swinging scarf gracefully upward to left side to high overhead at left side (look up at left hand).

2—Hold this position.

3—Hop on left foot again.

Repeat this whole step to opposite side.

Do this step alternately 8 times.

(This above step is called the “Carmencita Step.”)

SECOND STEP.

1—Hop diagonally forward on left foot with scarf swung diagonally upward at left side.

2—Hold this position.

3—Hop on left foot again.

4—Hop back on right foot and swing scarf diagonally backward to right side.

5—Hold this position.

6—Hop again on right foot and bend left knee, bringing left foot (toe pointed) in front of right knee.

Do this whole step alternately four times.

THIRD STEP.

Do the first (Carmencita) step forward, kicking with right foot first. Same with left foot.

Do this step alternately four times.

(In the “draw step” draw backward and downward with scarfs).

FOURTH STEP.

Take four slide draw steps diagonally to the rear left, swinging scarfs to left and touching floor each time with lower end of the scarf.

Same step four times to the right side.

Do this whole step alternately four times.

FIFTH STEP.

Do the first, or (Carmencita) step, and on the kick swing the opposite foot and turn half about, and do the same step in this new direction.

Do this whole step alternately four times.

Hands are on hips during the first part of this step, and follow the direction of the foot in advancing in the second part.

SIXTH STEP.

Move up beside partner. Hold scarf on hips. Each partner starts with outside foot.

1—Step forward with outside foot.

2—Step up with inside foot up to the outside foot.

3—Kick forward with outside foot.

Do this whole step three times, starting each time with outside foot. (This makes 3 measures).

Stamp three times with alternate feet, starting with outside foot.

1—Touch inside foot forward (toe pointed) and hold this position during 12 counts (4 measures), each with outside hand holding the upper end of scarf high, and with inside hand down in front of opposite knee, holding scarf. Bend the body toward the partner.

Repeat the whole of the Sixth Step.

All then turn and leave the stage with the following step:

1—Hop on left foot and kick right foot across in front of left foot, and swing scarf to the right side.

2—Hold this position.

3—Hop again on left foot.

Repeat 1—2—3 to right side.

Repeat alternately until all have left the stage.

In swinging the scarf, bend the body gracefully in the same direction as that in which the scarf is being waved.

SPANISH DANCE—No. 2.

With Castinets.

Music—“Toreador Waltz.”

Requires any even number of dancers, or may be danced as a solo dance.

FIRST STEP.

1st Measure.

1—Kick with left foot forward, and hop on right foot.

2—Hold left foot forward as on 1.

3—Hop again on right foot, with left foot still in front.

2nd Measure.

- 1—Step diagonally forward with left foot.
- 2—Bring right foot up to left foot with heels raised.
- 3—Lower the heels.

3rd Measure.

- 1—Step diagonally to the rear with right foot.
- 2—Hold position as on 1.
- 3—Draw the left foot back to right foot.

4th Measure.

- 1—2—3—Repeat 3rd Measure.

Repeat these 4 measures with opposite foot starting to opposite side.
Repeat all again.

In the "draw," just bring one toe up to the other instep.

The castinets are clapped and brought together on 1, and out and up overhead on the second steps and off to the side (both of them) on the draw step.

SECOND STEP.

1st Measure.

1—Hop on right foot and swing left foot across in front of right foot, bringing arms upward to left side.

2—Hold position as on 1.

3—Hop again with feet still in the same position as on 1, and strike castinets on 2 and on 3 up at right side.

2nd Measure.

Same whole second step to opposite side.

Continue this whole second step alternately until the end of the strain of music.

THIRD STEP.

Retreat to the rear of the stage with the waltz step, with hands on the hips. Waltz backward, bringing one foot directly in back of the other foot on the first beat of the measure each time.

When the rear of the stage has been reached with this waltz step, end the step by crossing the right foot in front of the left foot and pirouette toward the left, with feet close together.

In the pirouette, bend over forward with both arms curved low, and swing them outward and upward overhead so that when the pirouette is ended the dancer is on tiptoes, with arms up overhead.

FOURTH STEP.

1st Measure.

Balance step or waltz, forward with right foot starting.

2nd Measure.

Same backward.

Then step forward with left foot, turning half about toward right. Draw the right foot up to the left foot.

Then hop and turn half about on right foot.

Draw left foot up to the right foot.

Then hop and turn half about on left foot and draw step with right foot up to left foot, etc., until front of the stage is reached.

FIFTH STEP.

Balance or waltz step to the rear of the stage (hands on hips) and end with a pirouette up on toes and with hands high overhead.

SIXTH STEP.

Turn sideways and take the draw step, starting with right foot and drawing left foot up to right foot each time on the 3rd beat of each measure. Do this one measure and then 1—2—3 three stamps with alternate feet.

Then face half about and do the same whole step with opposite foot and stamp three times.

Repeat again to each side.

SEVENTH STEP.

Retreat to rear of stage with the waltz step.

(In this dance always strike the castinets on the 2nd and 3rd beats of each measure, except when different directions are given).

DANCE OF THE HOBOES.

A Dance for Men.

Music—Any good 6—8 time, such as "Motor March," by G. Rosey.

This dance requires any even number of men dressed as Hoboes, in ragged clothes, etc.

Throughout this dance the body should be relaxed in a shiftless fashion, the arms hanging limp at sides, or moving loose-jointedly, as though lazy and tired.

FIRST STEP.

1—Skip step directly to left side.

2—Draw right foot up to left foot.

Bend the body forward on 1 and upright on 2, arms hanging and swinging loosely at sides.

Do this first step four times to left side (making eight measures).

Then swing right arm loosely up diagonally to right side and bend body to right, and hop diagonally forward twice on right foot, raising left foot to the rear.

Same step twice to left side (making two measures).

1—Hop on right foot and touch left heel to floor in front (toe turned up and left arm raised and body erect).

2—Same step with opposite foot.

Do 1 and 2 alternately four times (making 2 measures) and ending with heels together.

Repeat the whole of Step 1, starting to opposite side.
Repeat the whole of Step 1 to both sides.

SECOND STEP.

With right arm raised diagonally upward to right side, hop 8 times on right foot, turning all the way about toward the right. (This makes 4 measures).

Same on left foot, turning toward the left side (4 measures).

1—Hop with toes together and heels out and body bent forward.

2—Body erect and hop with heels together and toes out.

Do this Step 1 and 2 alternately 8 times (8 measures).

Repeat all of Step 2, starting to opposite side (16 measures).

THIRD STEP.

Hands hang loosely at sides, shoulder height.

1—Take a long slide step diagonally forward to right side with right foot leading.

2—Bring left foot up to right foot and lower the arms to sides.

3—4—Same as 1—2 only diagonally rear with right foot to right side.

5—6—Same as 1—2 diagonally to front left, with left foot, and move right foot up to left foot (left arm raised).

7—8—Same as 1—2, with left foot slide diagonally to rear (4 measures).

9—12—“Two-step” (in a shambling manner) forward, starting with right foot, with elbows close to upper part of the body and hands hung loosely forward (palms forward) in front of the shoulders.

13—16—Same as 9—12, only retreating instead of advancing. On 16 and with heels together.

Repeat whole of third step, starting to opposite side (16 measures).

FOURTH STEP.

Walk forward 4 steps on hands and feet.

Same backward 4 steps (4 measures altogether).

With the body still bent over in this position, and hands on floor,

1—Touch left toe out at left side.

2—Bring left foot in to right foot.

3—4—Same right foot.

Repeat again to each side (4 measures).

Walk in a small circle toward the left, first bending body forward on 1, and straightening it to erect position on 2, each time during 4 measures.

Same, 4 measures to right side.

Repeat all of fourth step, and on the last count be seated on floor facing the front, with legs crossed tailor fashion, hands on the floor, head on one side, eyes closed as though tired out.

(Music ends with a crash when Hoboes are seated at the last).

DANCE OF THE BOY SCOUTS.

A Dance for Men.

Music—"I Don't Like Your Family," or any other march with quick, decided time.

Costume—Boy Scouts' uniform.

Enter single file and exit at the last by twos, with following step:

1—Long slide step diagonally forward to the left, with the left foot in advance.

2—Bring right foot up to the left foot, with heels together.

3—4—Two short slide steps diagonally forward to the left, with the left foot in advance.

5—6—7—8—Same to right side, with right foot in advance. Come down center by fours and space, and in this position execute the "Dance of the Boy Scouts."

FIRST STEP.

1—Touch right toe diagonally forward to right side (with right arm diagonally upward at right side, and left arm diagonally downward at left side).

2—Position, with heels together and hands on hips.

3—Touch left toe diagonally forward to the left side (with left arm diagonally upward to the left, and right arm diagonally downward to the right side).

4—Heels together and hands on hips.

5—6—7—8—Four slide (galop) steps diagonally forward to right side, starting with right foot (with right arm extended diagonally upward to right, and left arm diagonally downward to left).

9—Touch left toe diagonally forward to left side (with left arm diagonally upward to left, and right arm diagonally downward at right side).

10—Position, with heels together and hands on hips.

11—Same as 9, Step 1, with right foot starting.

12—Position, with heels together and hands on hips.

13—16—Four slide (galop) steps diagonally forward to left side, with left foot in advance (left arm diagonally upward and right arm diagonally downward).

17—32—Repeat 1—16 to left side.

SECOND STEP.

1—2—Charge obliquely forward to right side, with right knee bent and left knee straight (hands on hips).

3—4—Sway backward, changing the weight of the body to the left foot, thus bending the left knee and straightening the right knee.

5—Draw right foot back to place quickly with a hop, and at same time extend left toe directly out at left side (arms straight out at sides).

6—Same as 5 (Step 2), only hop on left foot, with right foot out at right side.

- 7—Same as 5 (Step 2).
- 8—Same as 6 (Step 2).
- 9—16—Repeat 1—8 (Step 2).
- 17—20—Walk backwards 4 steps, starting with right foot (arms curved overhead).
- 21—24—Walk forward 3 steps, starting with right foot, and coming to position with heels together on 24th count (arms curved overhead).
- 25—26—Hop to stride standing position with feet apart (hands on the hips).
- 27—28—Hop to position with heels together.
- 29—32—Run in place, starting with the left foot (two steps to each count).

THIRD STEP.

Repeat Step 2, starting to the left side instead of to the right.

FOURTH STEP.

- 1—Stamp with right foot at right side, with quarter turn to right. (Clap hands low behind the body).
- 2—Heels together, and hands on hips.
- 3—Stamp right foot again, again turning quarter turn to right, so that class is facing to the rear (clap hands low behind body).
- 4—Position, heels together and hands on hips.
- 5—Stamp with right foot and quarter turn again to right, so that the class is three-quarters around toward front standing position. (Clap hands behind body).
- 6—Position, with heels together, and hands on hips.
- 7—Stamp with right foot, and quarter turn again so that class is facing the front. (Clap the hands behind body).
- 8—Position, with heels together and hands on hips.
- 9—Hop to stride standing position with hands out at the sides.
- 10—Hop to position with heels together and hands on hips.
- 11—Repeat 9 (Step 4).
- 12—Repeat 10 (Step 4).
- 13—16—Repeat 9—10 (Step 4).
- 16—32—Repeat 1—16 (Step 4), starting to the left side instead of to the right side.

FIFTH STEP.

- 1—Hop on left foot with leg straight, and right leg extended straight back as far as possible. (Hands on hips).
- 2—Repeat 1 (Step 5).
- 3—Hop on right foot with leg straight and left leg back to rear. (Hands on hips).
- 4—Repeat 3, Step 5.
- 5—Repeat 1, Step 5.
- 6—Repeat 1, Step 5.

7—Repeat 3, Step 5.

8—Repeat 3, Step 5.

9—12—Four slide (galop) steps directly to the left side, with left foot starting. Arms out at sides.

13—16—Same as 9—12, Step 5, only to right side.

17—32—Repeat 1—16, Step 5, starting with opposite foot.

SIXTH STEP.

1—2—Two slide steps diagonally forward to right side, with right foot in advance.

3—4—Two slide steps diagonally forward to left, with left foot in advance.

5—6—Two slide steps diagonally rear right, with right foot leading.

7—8—Two slide steps diagonally rear left, with left foot leading.

9—Hop on right foot and kick at left side with left foot; (turn toe directly out at left side; right arm curved overhead).

10—Heels together and hands on hips.

11—Hop on left foot and kick high at right side with right foot. (Curve left arm overhead).

12—Heels together and hands on hips.

13—Repeat 9, Step 6.

14—Repeat 10, Step 6.

15—Repeat 9, Step 6.

16—Repeat 10, Step 6.

17—32—Repeat 1—16 of Step 6.

SEVENTH STEP.

Repeat Step 6, starting with opposite foot.

EIGHTH STEP.

1—Toes together and heels out, and at the same time take a tiny hitch step to right side. (Fingers up under arms, and elbows raised).

2—Heels together and toes out, and hitch a little to the right side. (Fingers under arms, and elbows lowered).

3—8—Alternate 1—2, Step 8.

9—16—Alternate 1—4, Step 5. Hands on hips.

17—24—Repeat 3—8, Step 8.

25—32—Repeat 9—16, Step 8.

Exit with the entrance step.

Each step may be repeated, thus making the drill twice as long, if desired.

“STUNTS”

To use in the Gymnasium to add variety to the routine work and add a little fun.

1.

When the class is formed in rows, have the alternate rows doing different exercises, i. e., every other row rise on toes while those in the other rows bend the knees. Then quickly reverse the exercise. Another variation is to have each row doing some different exercise (all at the same time).

2.

March—and end the march by forming a large circle and have the leader “halt” and the next person in back of him pass him on the right and stand in front of him two or three feet. The third person passes to the left of the leader and to the right of the second person and takes his place three feet ahead of No. 2, and in this way all pass through and back between the ones ahead. When all have done this, the leader passes through and back until he is in front again, the rest following, etc.

3.

Hop in line on right foot. Same left foot. Same on both feet, with heels together.

4.

While hopping on one foot, hold other foot in the hand on same side.

5.

March backward.

6.

Run backward.

7.

Cakewalk steps. (See “Drills and Marches,” by Mrs. Lundgren).

8—JAPANESE RUN.

With hands crossed on chest, run with tiny steps. Do same to rear.

9—DUTCH STEP.

1—Stamp with left foot.

2—Slide right foot forward and lift it from floor in front.

3—Slide right foot back.

4—Stamp with right foot and hold on 5 and 6.

Do this step continuously with hands on hips, and nodding head toward right on 4 on each time. Music—Lauterbach Waltz.

10—ANOTHER DUTCH STEP.

Music—Lauterbach Waltz.

1—Stamp with left foot and sway body toward left (hands on hips).

2—Slide right foot forward (striking floor with foot) and lift it from the floor in front.

3—Slide right foot back, striking floor with the foot.

4—5—6—Same as 1—2—3, starting with the stamp with right foot instead of with left foot.

11—INDIAN STEP.

(For extra steps see Mrs. Lundgren's "Drills and Marches").

1—Step high with left foot, raising left knee close to body and pointing up high with first finger of left hand and look up at the hand.

2—Same with the right foot and hand, and shout "Whoo-oo!" (Indian yells).

12.

Sing popular songs while marching or exercising.

13.

Give rapid commands, such as "Be seated," "Rise," "Hop," "Jump," etc., the class trying to keep up.

14.

Have the class follow quick movements of the teacher without any commands being given.

15.

Teacher calls out "Partners for a waltz," or "Partners for a two step," and lets the class dance for two or three minutes, and then gives quick command to "Fall in line."

16.

Form a double circle with class facing the center, and have those in one circle slide step toward the right, and the other circle slide step to the left. Same reversed.

17—LOCK STEP.

Place hands on the shoulders of the one in front and in this position all march forward raising left knees, the knees high. Same backward. Same raising both knees.

18.

Have the class stand in line (side by side) with each one kneeling on left knee with hands clasped about the other knee. (The pupils should be close together). When all are in this defenseless position, the teacher slightly pushes the one at the right end of the line, and all will fall over toward the left.

19.

Have the class march in a large circle. Then have them march closer and closer, making the circle gradually smaller until all are very close together, and then give the command, "Be seated." Much fun will result.

20.

When the class is formed in straight lines, have the lines join hands to right and left and in this position all slide step to right and then to left, 4 or 8 steps each side. Do this several times quickly and follow with a breathing exercise.

21.

Each member of the class holds a wand upright (with lower end of wand resting on the floor) and in this position "two-step" forward and around the wand during 8 measures. Then change the grasp to the left hand and "two-step" around toward the left, 8 measures. Do this alternately for several measures.

22—WAND RESISTANCE.

Class stands in a circle, each one holding the end of a wand with each hand.

On a signal, all pull backward without releasing the hands. (This is a splendid finger, wrist and forearm strengthener).

23—WAND RESISTANCE (By Twos).

Partners face, and each grasps one end of each wand with her hands (two wands are used). On signal, endeavor to pull partner across the room without releasing grasp of wand.

24—WAND RESISTANCE (By Twos).

One wand is used. Partners face each other and hold the wand perpendicularly between them. One tries to twist the wand sideways and the other resists. Repeat, the one who resisted becoming the aggressive party.

Same, trying to pull wand down from overhead, or upward from down in front of body.

25—LEAP FROG.

The leader leans over in stooping position and the next one in back leaps over the back of the leader and takes a similar stooping position about three feet ahead of the leader. The third one leaps over the first two, etc., until the whole class has done this in turn, and then the leader arises and leaps over the next one in front, etc.

26—STRUGGLES.

No. 1. Partners facing and with hands clasped, try to turn opponent's hands outward, opponent resisting.

No. 2. Partners facing, with hands clasped, endeavor to pull partner across the room, the other resisting.

No. 3. Partners facing. Palms of hands joining palms of partner's out at sides (shoulder height), the chests touching and heads held to the left. In this position try to push each other across the room.

No. 4. Partners standing back to back. One tries to push the other's head forward by pushing with back of head, the other resisting.

No. 5. Partners standing with right sides next each other. Brace the feet, and with the right wrists held together, endeavor to push opponent's arm backward. Same left.

No. 6. Same with forearms together instead of the wrist.

27—FOLLOW THE LEADER.

All in line follow a leader as she does different exercises, such as vaulting over different apparatus, running under tables, jumping over wands, etc.

28—DROP THE WAND.

The class is formed in a large circle by twos, and in this position they dance either the "two-step" or just skip around the circle, with partner's hands joined (inside hands).

An extra person stands in the center of the circle holding a stick or wand, and suddenly drops same, when all must immediately (without discontinuing the step) drop partner's hand and get a new partner and continue around the circle. As soon as the center one drops the wand, she tries to gain a partner, and if she is successful, the person then left without a partner takes the wand in the center and drops it, etc.

29—CHICKEN FIGHT.

Partners stand facing each other, with arms folded in front high, and left foot raised from the floor, knee flexed. They bump against each other, trying to make opponent lower her foot. The one keeping her foot from the floor the longest wins the fight.

30—WHEELBARROW.

One partner gets down on hands and knees on the floor, and the other stands behind (both facing the same way) and takes hold of the feet of the one in front, and in this position "wheels" partner across the room (the one in front walking on hands).

For a wheelbarrow race, line the different barrows up and wheel them to end of the room.

31—ELEPHANT WALK.

Walk on hands and feet (with body bent way over forward) throwing the body alternately way over from side to side slowly and clumsily.

32—CROW WALK.

To polka music.

Stoop low and grasp the heels with the hands. In this position walk two steps and then hop three short steps. Same starting with opposite foot and repeat with alternate feet.

33—GREYHOUND STEP.

Music—Redowa time.

1—Raise left foot forward with leg flexed (left foot in front of right knee).

2—Extend left leg straight forward.

3—Step forward with the left foot.

Repeat 1—2—3, starting with the right foot.
(Toes should be pointed downward).

34—OSTRICH STEP.

Same as Greyhound Step, only turn the toes up as far as possible.

35.

Have the class alternately touch the floor with the tips of the fingers, then knuckles, wrists and palms without bending knees (heels together).

36—ROOSTER STEP.

1—Bring left foot up to right knee and out and down to floor, stopping and at the same time raise elbows shoulder height (with fingers at armpits).

2—Same with opposite foot.

37—RACES.

Bear Race.—Run on hands and feet, with body bent over forward.

Rabbit Race.—Place thumbs under the arm pits and jump forward with short hops.

Three-Legged Race.—Two people stand side by side with the inside foot (nearest partner) of each tied together. In this position they race with another couple similarly tied.

Sack Race.—Each one stands in a burlap sack and tries to run to a given goal.

38—“PUT DOWN THREE AND CARRY ONE.”

Get down on both hands and one foot, the other foot held out straight, and walk in this position.

39.

Have the class pass wands, clubs, or dumb-bells from one hand to the other under the upraised knee, arm, etc.

40.

Have the class place one dumb-bell on the floor without bending the knees (heels together). Then do the same with the other bell. Then pick them up (one at a time). Then place both on the floor.

Same to the sides instead of in front.

41.

A good way to vary the fancy steps is to have the class perform the different steps in a large circle and on a signal all rush to the center of the circle and out again to places and do another step until the next signal sends them to the center again.

42—JUMPING THE STREAM.

Adjust mats at different parts of the room and have the class jump from one mat to another.

43.

Cross one leg over the clasped hands (low in front of body) and push downward with the leg, at same time resisting with crossed hands.

NOVELTIES

For Exhibitions or Entertainments.

FOR FANCY MARCHES.

1.

Have the class carry wands in right hands with the upper part resting on right shoulders, and with Japanese lanterns (either lighted or unlighted) on the upper end.

Good sized American flags may be carried in the same manner, or with the lower end of the stick held low in right hand and the left hand holding out the upper free corner of the flag—the flag itself being held just below the chin across the body.

2.

For an out-of-door exhibition of club swinging the following is very effective: Instead of swinging clubs, hold a small, round mirror in the palm of each hand, and with the palms kept to the front, perform regular club-swinging movements. The sun shining on the mirror produces a pretty effect.

3.

Instead of swinging Indian clubs, swing clothes pins or short bamboo sticks to one end of which are attached half-inch strips of bright tissue paper (two colors are pretty). The strips of paper should be about ten inches long.

4.

A PRETTY SALUTE WITH WAND OR SHORT STICK.

Starting position—The wand should be held upright in right hand, with the upper end of wand resting on right shoulder.

1—Swing free end of wand outward to the right, then downward, then up, with wand upright (hand in front of mouth).

2—Swing free end of wand toward the left, then downward and outward toward the right (arm and wand on a straight line toward the floor, and the lower end of wand 1 foot from floor).

3—Resume starting position.

COSTUMES FOR GIRLS' MINSTREL SHOW.

The interlocutor, in the center, wears a bright green cambric dress; the rest are dressed in white duck skirts (ankle length) and white shirt-waists, high-heeled slippers, and bright yellow cambric or sateen coats trimmed in bright red. The end-men wear bright red coats trimmed with yellow, and the white duck skirts and waists.

Instead of wearing black wigs, have the face blacked and have the natural hair piled up high on head in a pretty coiffure, and powdered white. This is a very pretty setting for a girls' minstrel show.

For the first half of the program have songs, jokes, etc.

For the second half, have dances, acrobatics, sketches, plays, specialties, etc.

6—JAPANESE RUN.

Go through the evolutions of regular fancy marches, but instead of marching have the hands crossed on the chest and run with tiny steps. If desired, fans may be held at chests with right hands.

7—BEAR DANCE.

Music—Slow march.

Imitate a dancing bear, carrying a pole or wand.

1—Step sidewise left (clumsily) with left foot.

2—Bring right foot up to left foot.

3—4—Repeat 1—2.

5—Step sidewise left, with left foot.

6—Turn half about, stepping on right foot.

7—Step left with left foot and half turn about in same direction as 6.

8—Step right with right foot, turning half about again in same direction.

A good idea for a flag drill or a march is to have a good-sized American flag fastened on the back of each pupil, across the shoulders and covered on the outside with the same material as the waist worn so the flag is not visible. The lower ends of the flag are fastened to a finger of each hand so when the arms are extended at the sides, the flag shows under the arms (from the front) as the flag is held out straight.

For a fancy dance, a pretty costume is a dress of one color—white, black, etc., dotted with bright colored large polka dots, cut from paper or cloth, and a bright-colored lining of the same color as the polka dots, with petticoat, stockings and slippers of the same color.

10.

For Irish dances, a simple dress is a white dress, over which is worn a bright green satin band from the left shoulder diagonally across the chest, and fastened with a knot or tassel down at right side. Large green bow is worn on the hair. White stockings and black slippers complete the costume.

The boys wear white shirts and dark trousers, white stockings and black slippers, and a bright green sash brought around the waist and the ends hanging at the right side.

Costumes for peasant dances, Norwegian, Danish, German, etc., are simple white dress with a dark girdle of any material, and a short apron. Bright colored bands near the hem of the skirt add to the effect.

11—AMATEUR VAUDEVILLE SHOW.

For an amateur vaudeville show, the following are some ideas that may be worked out nicely. A show, or part of an entertainment of this kind creates much amusement and always takes. Have large cardboard letters to announce the different acts. Usually six or seven acts are enough, A, B, C, D, etc. Give the actors ridiculous names. Following are some of the "stunts" for such an entertainment.

Black Face Artist.—Tell jokes, etc., and sing (or, rather, motion as though singing) while the real music is being furnished by a hidden phonograph.

A pantomime orchestra playing at one side of the stage during the musical numbers adds to the fun. No sound is made by the orchestra (the music being furnished by the phonograph), but their exaggerated motions create much amusement.

A Boxing Match, with seconds, etc., is another act. One of the men has lamp-black on his gloves, which blacks his opponent's face each time he strikes him, and makes him look like a colored man by the time the bout is over.

Snowball White.—A colored lady dancer in cake-walk and dances, is another act.

Laughing Song, "Kiddo."—Four girls or boys, padded and dressed in wrappers and big calico aprons and blacked up, laugh the chorus of "Kiddo," instead of singing it (singing the words of the verses). The orchestra with its exaggerated motions accompanies the singers. The singers laugh as hard as possible, in time with the music, bending over, slapping their sides, etc.

MAGICIAN.

Turn water into ink, by pouring water from a glass into a glass of ink. Turn ink into water in the same way. Announce that it is harder to turn red ink into water—and then perform that feat. (The magician should have an assistant who is very funny).

Have two saucers on tables at opposite sides of the stage. Toss five coins (one at a time) into one saucer so audience hears them drop, and then make believe throw them into the other saucer—the coins clinking each time—and then the assistant (who has jingled the coins behind the scenes) walks on the stage, leisurely jingling the money on a third saucer.

Blindfold the assistant and tell the audience he is a great mind reader, and can tell any number the audience may suggest. The magician indicates each number suggested by members of the audience (to the audience as well as to the assistant) by slapping assistant's head hard the correct number of times, with a towel or folded paper.

Magician stands on a table in front of a pair of curtains (with door in back of curtains) and covers the assistant (who also stands on the table) with a large sheet. Give him time enough to dodge back through the curtains (magician retaining hold of the sheet) and then raise sheet to show the audience that the assistant has disappeared by magic.

Have the assistant concealed behind a cabinet on which is a box or face with a large slit in it for the mouth. Ask the audience to call for any playing card desired, and each time the assistant slides the correct card through the slit. Finally when one card is called for, he runs from behind the cabinet, calling out, "I haven't that card."

Have assistant carry in a tray of dishes, stub his toe and drop and break them. The magician should act very angry and pick up and drop different broken pieces, and pick up three paper plates which are lying with the fragments and suddenly throw the paper plates at the audience. (Audience will scream and dodge, thinking they are the real dishes aimed at them).

If the magician is a lady dressed as a man, she may end her act by saying: "I will now perform the most wonderful of my tricks. Before your eyes I will transform a man into a woman." She then gradually removes outer clothes and appears before the audience in a pretty dress, which has been concealed under the gentleman's suit. If the magician is a man, he may transform a man into a woman by adding lady's clothes.

For illustrated songs use a postcard projector, throwing the pictures on a sheet.

Moving pictures may be imitated by pantomime, the actors not speaking a word, but acting out humorous scenes, etc.

A MUSICAL PAIR.

May make lots of fun by playing "make-believe" musical instruments, such as a folding camp-chair for an accordian, an adjustable curtain rod for a slide trombone, the horn of a phonograph for a cornet, a broom for a guitar, tin pan for a drum, flour sieve for a grind organ.

Exaggerate the motions while playing, and wear grotesque costumes (hobble or harem skirt, etc.) The phonograph really furnishes the music.

12—A LITTLE PLAY.

A little play as a part of an exhibition or entertainment is always enjoyable. Following are a few simple plays that can easily be put on:

The Sightseeing Car.	The Ice Man.
The Bachelors' Congress.	Millions In It.
The Arctic Architects.	The Suffragette.
Ze Modern English.	The Straw Man.
Mrs. Flynn's Boarders.	Tommy's Wife.
Mrs. Oakley's Telephone.	Yellow Roses.
Teeth of the Gift Horse.	Engaging Janet.

For any of these, send to The Penn Publishing Co., 923 Arch St., Philadelphia.

13—AN INDOOR CIRCUS.

The band is dressed in odd costumes, the leader being covered with medals. The band marches in first, followed by animals, clowns, etc.

The animals are represented by people dressed in different colored cambric "skins." Among the many animals that may be represented are giraffe, elephant, educated donkey, Buster and Tige, squealing pig, monkeys, lion, etc. Following are some of the "stunts" the animals may do:

The giraffe singing "Twinkle, Little Star," will bring tears to the eyes of all.

The elephant and giraffe see-saw on a board placed on a tub. If one of them falls off it makes fun.

The donkey selects different colored handkerchiefs at the suggestion of the ringmaster (the latter must be a good talker), and paws the numbers he is to guess.

Buster and Tige get into all kinds of mischief.

The squealing pig slides down an inclined plank, squealing lustily as he does so.

The monkeys cut up capers, dress up, etc.

The lion (whose mane is made of yellow rope) roars and dives at the audience.

Toy animals may be caged in boxes and bird cages for the menagerie.

Clowns, horseback riders, freaks, etc., add to the fun.

The bareback riders ride sticks with horses' heads (wooden) on one end of them, and jump through hoops covered with paper.

The clowns imitate the animals, freaks, performers, etc., and dance, tell jokes, etc.

For the Freaks, have—

The two-headed lady (two girls in one large skirt) who sing or simply bow when they are announced by the ringmaster. The ringmaster makes very flowery speeches regarding the freaks.

The tattooed man or lady has water color paintings all over the arms, neck, chest and face.

Fat man or woman. Padded to represent a monstrosity.

Living skeleton. Wear a black cambric dress, with a skeleton chalked on front of it. A dance by the skeleton, performed in semi-darkness, is good.

The snake charmer. For snakes use tubing from a gas lamp, rubber hose, etc., and the "charmer" takes them from a large box and fondles them, winding them about her neck, etc.

During all this time the band is stationed in one corner and is playing popular music on zoboes.

To make the circus more realistic, have boys going among the audience, calling out "pop corn," etc.

14—THE WHITE CITY.

Transform a hall into an amusement place with side shows, booths of a various nature, and music not of the classical variety; also clowns, fortune tellers, and other amusing features.

15—HAT TRIMMING CONTEST FOR MEN.

Have a row of men seated on a long table, and in front of them another table with a different pile of trimmings in front of each. For one have a pile of hardware, another vegetables, etc. Waste baskets make good shapes for hats to trim. On a signal all begin, and a prize is given to the one with the most artistic hat.

16—INDIAN DANCE.

Music—Any good Indian march.

Any Indian steps around a camp fire in center of stage. All dressed as Indians and with Indian yells. (For steps see Mrs. Lundgren's "Successful Drills").

17—GHOST MARCH.

Music—Some slow, creepy march. Have the room darkened.

All are dressed as ghosts in sheets and pillow cases.

Enter and form a large circle, stepping very slowly, raising the knee high, waving the arms, and moaning and groaning. March around in circle in this way two times, and then march two steps (stepping high) and on the third count spring with a long step to the left side and then on 4 spring to the right side (with a little scream on the last two counts).

THIRD STEP.

1—Slide left foot diagonally to the left; with a long slide.

2—Move right foot up to left foot.

3—Two short slide steps diagonally forward to the left side. Repeat the whole of third step to the right side and continue.

FOURTH STEP.

- 1—2—Crouch down as low as possible.
- 3—4—Spring up as tall as possible, stretching arms upward.
- 5—8—Run forward four steps.

FIFTH STEP.

Place the left hand on the left shoulder of the one in front (right hand waved wildly) and with all in this position run as fast as possible around the circle (moaning and screaming) and then run off the stage.

A good pianist will add much to the effect by playing weird music and imitating thunder with crashes, etc., in unexpected places.

18—MARCH OF THE ZOUAVES.

Any fancy march, with the performers wearing bright colored bloomers with a "Fez" for a cap, high-buttoned leggings, etc., may be used. The "Zouaves" carry guns resting on the right shoulders.

The march is executed to "double quick" time without a stop from start to finish, running from one figure to another without a pause.

(See Fancy Marches in Mrs. Lundgren's "Successful Drills and Marches").

Sixteen is a good number to take part in this exercise. Stamp with the left foot on the first beat of each measure. No music is needed.

Run in a large circle around the stage twice and form a straight line of sixteen across the rear of the stage and all turn simultaneously and run in line to front of stage. Here the line divides and each eight run around to sides, face the center and run to center in two straight lines from the sides.

Come down the center by twos and separate at the front and run down the sides to rear corners. The two lines run across center from these rear corners to the front corners (lines intersecting each other in the center).

Run around to the sides again to the rear and again form a line of sixteen across rear of stage. Run to the center and then eight face one way in this line, and eight in the opposite direction, and all "wheel" toward the right, and then change to opposite direction. Then the eight on one end of the line face about and face the other eight (standing with spaces between) and in this straight line do "grand right and left" to end of line and back to places.

All face in the same direction, run around in circle and off stage.

19—DANCE OF THE BILLY DUCKS.

Place a cane or wand in back of waist and on the cane fit a man's short coat (the ends of the cane are the arms). Button the coat up (the lower edge of the coat coming to the knees). A white skirt with a painted face on it is held up overhead and held by the arms up high. The effect is ludicrous, as it resembles a tiny body with short legs, and an immense head. In this costume bow in every direction, dance any fancy dance, sway, etc.



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